DOCUMENT RESUME

ED 041 006 TE 001 913

AUTHOR Daley, Mary E.
TITLE A Happening? Creative Film-Making Resource Unit.
PUB DATE 69
NOTE 47p.

EDRS PRICE EDRS Price MF-$0.25 HC-$2.45
DESCRIPTORS Class Activities, Color Presentation, Concept Formation, *Creative Activities, Creative Expression, *Film Production, *Films, Film Study, Photocomposition, Photography, Sound Films, Student Interests, Student Motivation, Student Participation, Student Projects, Teaching Methods

ABSTRACT

To change the classroom trend of promoting competition among children and repressing their feelings, this unit on film making focuses on a creative activity which will enable students to (1) make new things meaningful to them; (2) see purpose and meaning in familiar things; (3) observe and create beauty in life and art; (4) redefine or form their own concepts from highly dramatized ideas; and (5) discover their individual relationships with their environment. Four sub-units--film art, motion pictures, visual language, and making a film--present plans for such activities as viewing films; reading books and periodicals; writing critical reviews, scripts, scenarios, and research reports; discussing; producing films; and lecturing. Also provided are suggested film assignments; examples of a working script, a movie outline, a sequence chart for shooting, a shooting script, and a story board; and a list of youth films entered in film festivals. (JM)

ED041006

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

A H A P P E N I N G ?

CREATIVE FILM-MAKING RESOURCE UNIT

Mary E. Daley
Thomas Jefferson High School
Council Bluffs, Iowa

I M P A C T
SUMMER WORKSHOP - 1969
207 Scott, Council Bluffs, Iowa

TE 001 913

Robert Benton, Superintendent
Genevieve Gergen, Consultant
Ron Call - Nick Wilson, Directors

CREATIVE FILM-MAKING

OVERVIEW

I. Goals of the Course
   - A. Rationale
   - B. Definition of Creativity
   - C. Objectives

II. Approaches
   - A. Comparative
   - B. Thematic
   - C. Aesthetic
   - D. Creative
   - E. Psychological
   - F. Stylistic

   This unit will approach cinema as an art form, though sub-units will be developed by using one or more of the above approaches. The approaches will be functional.

III. Activities and Methods
   - A. Viewing films
   - B. Re-viewing films
   - C. Reading required and supplementary materials
     1. Books
     2. Periodicals
   - D. Writing
     1. Critical reviews
     2. Scripts
     3. Scenarios
     4. Research reports
   - E. Discussing
     1. Small groups
     2. Large groups
     3. Individual reports
     4. Panels of critics
   - F. Producing films
   - G. Lecturing
     1. Introduction
     2. Specialized topics - Resource speakers

IV. Evaluation
   - A. Discussion
   - B. Oral reports
     1. Individual
     2. Panel
   - C. Written reports
     1. In-class reviews
     2. Out-of-class reports and scripts

D. Projects
   1. Film production
   2. Research report
   3. Bulletin board montage

GOALS:

1. To enable students to make new things meaningful to them.

2. To enable students to see meaning and purpose in things they might already take for granted.

3. To equip them with skills for seeing and creating beauty in art and in life.

4. To confront them with ideas dramatized with such force and power that they will be called on to redefine or to define or to form their own ideas.

5. To help them discover that they as human beings are, in the most important ways, related to everything around them and that all steps taken toward becoming a fuller, more aware, more alive person are meaningful steps.

RATIONALE

Early in his school life, a child learns that teachers would rather compare one student's achievements to those of others than trust any student's motivation to learn. He also learns various means for escaping a disturbing environment in which almost all activities are designed around a core of comparisons and win-lose. Method courses, teaching teams, and individual teachers wrestle with objectives, motivations, and evaluations, but somehow most teachers go on assuming that competition is the most important if not the only motivation to learning.

At the same time, the child learns another lesson - to suppress his feelings. By the time the child has reached sixth grade he is told to: "Act your age." To children, the lesson must seem to be that adult behavior requires at least the hiding of one's true feeling from others, and at most, it requires denying them to one's self.

The home does much to encourage this kind of self-denial, but the schools play their part in reinforcing it. The results are legion. Feelings are not to be shared because they may be wrong, or at least they are subject to change. Few seem to realize that feelings are a fact and that labeling them right or wrong is fruitless.

The classroom emulates the adult environment, in which ideas are shared, but not feelings.

The creative response from each student culminating the unit on Creative Film Making attempts to change this. It will attempt to say that what happens in schools is more about people than about things and that the classroom is best when it is not seen simply as preparation for life but is viewed as life itself, where risks and rewards are here and now and very real.

Film is the mirror of the life around it.

Yesterday's minds can be filled with facts; tomorrow's must be creative.

DEFINITION OF CREATIVITY

Creativity involves an original response to stimuli that is also ingenious and adaptive to a real situation.

Not all modification or distortion of idea is creative. The purpose and usefulness of the new product must be evaluated also.

Divergent thinking is creative thinking tending toward:

1. Revising the known
2. Explaining the undetermined
3. Constructing what might be

It tends, therefore, to be novel and speculative.

Convergent thinking is the opposite. It tends toward:

1. Retaining the known
2. Learning the predetermined
3. Conserving what is

It is likely, therefore, to be certain, usual, and acceptable. Both types of thinking are needed and neither must be discarded nor underestimated in searching out the other.

OBJECTIVES

The student will have completed, by a contracted time, a creative activity in the writing and producing of a film or television production.

The student, having been provided with specific pre-professional and vocational training, will plan, select subject matter for TV and film production writing and re-writing scripts; selecting sound effects, music, and casting the script; supervising and coaching members of the cast as well as directing technical aspects of the script, such as sound, picture, voice, timing, perspective; and evaluating each presentation by student agreed criteria.

You Might Like To -

Begin with a series of four half-hour films about film. Professor Edward Fischer of Notre Dame University stars in them, shows and talks about visual language, camera techniques, film design and composition, and the peculiar art of film medium. Gradually the students will gain fluency in visual vocabulary. They will be able to speak intelligently of camera angles, methods of transition, editing, visual symbols and motifs. They will begin to watch with curiosity the credits - who

directed and edited the film - not just who stars in it.

"Film Appreciation Series"
(4 films, 28 min. each, color) Rent or purchase from
OFM Films
1229 South Santee,
Los Angeles, California

UNIT I: Structure of Film Art

Time: (tentative) 5 weeks

Purpose: Uncover the structure of film art, with its mobility of camera, and selectivity of shots.

Subject Matter:
Films (listed in order shown)
In The Park; USA, 1956, 14 min.
Good Night, Socrates; USA, 1957, 34 min.
The Little Fugitive; USA, 1956, 75 min.
Citizen Kane; USA, 1941, 119 min.
High Noon; USA, 1952, 85 min.
On the Waterfront; USA, 1954, 108 min.
Birth Of a Nation; USA, 1915, 105 min.
Potemkin; USSR, 1925, 67 min.

Reading:
Movies: Universal Language - Sister Bede Sullivan, O.S.M.

Procedure: (Team approach - Language Arts - Social Studies)

It is important to choose films students enjoy watching, and films that students will want to discuss. And in every discussion there would be some mention of technique. By the end of the unit, students are ready to go out on their own, with a set of principles for evaluating movies.

How much does he tell the students before they see the film? How much does he quiz them afterwards?

No teacher wants to set limits to what all may be in a film; but he certainly ought to be willing to furnish a clue as to something that may be in it, and by deft suggestion help the student to penetrate the surface. He accomplishes this best by discussion after the viewing, rather than by pointing out "things to look for" in advance.

The teacher should distinguish between synopsis and critique. A

synopsis gives a condensed summary of action objectively viewed. A critique furnishes value judgments. Viewers ought to be able to agree on everything that was on the film (synopsis), but only rarely will they be able to agree on everything that was in the film (critique). So what a film teacher aims to do is to uncover with certitude what was on the film, and to leave open to discussion what was in the film, so that each student can draw for his own nourishment according to his capacity. Any work of art, especially one as rich as film, has many different things to say to many different people.

Teachers - preview film. Social Studies teacher discuss content almost solely, using it as a springboard to a discussion of other problems in morals, or sociology. English teacher concentrates on technique, learning to read the language, learning how the technique revealed the content, becoming aware that "the medium is the message." The movie provides content for the composition activities.

In introducing the students to the structure of the visual language, screen and select films to point up each element of the language.

SYMBOLIC AND VISUAL LANGUAGE:

(IN THE PARK; USA, 1956, 14 min.) Pantomimes of Marcel Marceau - brilliant impersonations of many fascinating people in the park. Students conclude that language could be visual, and speculate that, when the camera is selective, it can be symbolic as well.

(GOOD NIGHT, SOCRATES: USA, 1957, 34 min.) Inanimate objects speak the visual language. A sensitive, poetic story-documentary, this film shows the death of a tradition. Through the eyes of a ten-year-old boy we see the Greek traditions fade away as a Greek community and culture is assimilated into an American city.

Overall theme: progress is inevitable and often painful. An experience all students have known, and can share.

Blurred train in opening frame, seems to be saying: Life moves so fast you can't always get it into focus. And the pigeon, flying alone against the sky in the final frame, says: I have freedom but not security.

THE CAMERA MOVES:

(THE LITTLE FUGITIVE: USA, 1956, 75 min.) Selected to illustrate how a camera can move. Written and directed by Ray Ashley, the film received recognition, a second place in the 1956 Golden Reel Awards.

A seven-year-old boy escapes to Coney Island for a day's adventure.

Because the picture covers a comparatively short time, the camera can afford many times to watch an action all the way through to completion - such as when disturbing news robs Joey of his appetite, and he spends the mealtime meticulously spacing beans on the ridge of his weiner, instead of eating. It can play around picking up enchanting shadows, as when

Joey walks under the viaduct, or through the sand.

When the need to condense time develops, the editors show themselves capable of effective dissolves, as in the rapid succession of various horses' heads from the numerous carousels around the island; and of montage, as when Joey picks up one bottle, and the next scene shows him redeeming it.

Much of the humor in this film is of the Candid Camera variety. Standard transitions - telephone and railroad trains - are used.

CAMERA ANGLES AND SPECIAL EFFECTS:

(CITIZEN KANE: USA, 1941, 119 min.) by Orson Welles, opens with a show of a NO TRESPASSING sign at the entrance of Kane's run-down estate, Xanadu, moves on to a lighted room in the castle-like mansion, observe in close-up two lips speaking the word "Rosebud," watches a paper-weight globe containing artificial snow drop from a hand and bounce to the floor. A news-film documentary breaks in, its pictures accompanied by narration. Lasting 8½ minutes, it shows the rise and fall of newspaper tycoon, Charles Kane. In a darkened viewing room, the makers of the film documentary ask each other the meaning of "Rosebud." The rest of CITIZEN KANE follows a reporter as he studies a diary and interviews one of Kane's former wives and his two closest newspaper associates in an effort to decipher "Rosebud."

In a series of overlapping and purposefully repetitive flashbacks, Kane's life, his thirst for power, his egotism are recreated in every sequence of shots. The picture ends with the reporter's visit to Xanadu and an inspection of objects from Kane's personal life and foreign travels which are stored there; the camera reveals the secret of "Rosebud" to the viewer but not to the reporter, who admits that there is much more to understanding a life than finding the meaning of one key word. The film ends with the sign NO TRESPASSING.

CITIZEN KANE, in a poll conducted by Sight and Sound, was selected by 110 critics throughout the world as the best film ever made.

The director of this film understood the flexibility of his medium and succeeded in producing a motion picture that uses a minimum of sound. The film employs many short sequences, flashbacks and dissolves. Closeups of images, high camera angles to reduce a person to the insignificance of a toy, low angle shots exalting Kane to tyrannical dominance, long shots to establish the ridiculously huge art-gallery rooms in Xanadu, mobile lens to emphasize the disorder and frustration in Susan's life, camera tricks with mirrors - all of these are to be found in this film.

In discussing the film, students find it strange that it took 25 years for critics to properly appraise Welles' film. Problems of being ahead of one's time, of being true to oneself and waiting for recognition are food for discussion here.

Discussion on selfishness, self-centeredness, manipulation of people, responsible use of material goods, the word "Citizen," will have everyone willing to add his "two-cents" worth.

THE IMPORTANCE OF MOTIF:

(HIGH NOON: USA, 1952, 85 min.) Both visual and musical motifs are outstanding in this film. This film was directed by Fred Zinnemann from a screenplay by Carl Foreman.

Foreman said that he used a western background to tell a story of a community corrupted by fear. The film star Gary Cooper as the town marshall stood alone in his determination to defend law and order.

In the moment of crisis, man sees both his strength and his weakness. Cooper's restless moving about the town is repeatedly interrupted by ticking clocks, the faces of former friends now jealous or afraid - all resentful, railroad tracks stretching away into the distance, and Tex Ritter's lamenting theme song.

Students will pick up the musical motif very easily but it is clear that this is not the only external unifying theme. There is a visual motif as well. Clocks! The camera focuses on clocks of every sort, in many different locations.

The one-against-the-world theme appears here again. A most vulnerable point, winning acceptance by their peers through conformity, will capture interest for discussion.

Social Studies might ask if Gary Cooper doesn't represent the role of the United States in world peace efforts. Each discussion point should come from a sequence of the picture.

SOUND AND THE TOTAL EFFECT:

Having concentrated on one element of film at a time through the viewing of the films, the students are now ready to look at an entire film, examine it in some detail, make comparisons with previous films, and come up with a fairly competent critique. (ON THE WATERFRONT: USA, 1954, 108 min.), directed by Elia Kazan is very good for this. It contains plenty of visual and symbolic language; the camera moves about with ease on location instead of on a set. The film reports almost as factually as in a documentary; there is great skill in photography both with respect to camera angles and special effects; there are unifying motifs.

Budd Schulberg's hard-hitting, award-laden melodrama shows life on the New York waterfront, and one worker's realization of the truth about the corruption of his environment.

DEVELOPMENT OF MOBILE CAMERA:

(BIRTH OF A NATION: USA, 1915, 105 min.) D.W. Griffith's great

movie. Postponed until after the students have reached a certain peak of understanding and enjoyment of movies as an art form. This film is shown because of its cinematic qualities, and its impact on the development of film techniques through the years. Griffith was a pioneer who revolutionized the way in which films told their stories. Contemporary artists have improved on them but no one has replaced them.

EDITING TECHNIQUES:

(POTEMKIN: USSR, 1925, 67 min.), directed by Sergei M. Eisenstein, with sound added in 1951 with a musical score by N. Kruikox, for re-release in the U.S. in 1954, with English subtitles, and no dialogue. Another propaganda piece, this time one used by Communist Russia. A favorite theme: Good will alone is not enough, there must by competence. If you are going to communicate effectively in the last half of the twentieth century, learn the skills of visual language, learn to communicate on film.

How to stretch and condense time on the screen so that it measures the emotional intensity rather than the clocked record of an event will warrant discussion.

Discussion Topics and Assignments Related to (a) Photography and (b) the Senses

"With a little training a film-maker will be able to feel kinesthetic responses to seen movements not only of human bodies in motion but of objects in motion as well, to a door opening, to leaves shimmering, and so on. To kinesthetically feel is to somehow reproduce these feelings and movements within our body. But this is still not enough to enable us to make art. We must also be able to organize movements. As a poet organizes his words, a musician organizes his tones, so will the film artist meaningfully organize his movements into what may be called "kinesthetic melodies and orchestrations".....so that a sensitive viewer's experience will not be merely kinesthetic but kinesthetic-esthetic or to coin a word, "cine-esthetic."

Kinesthesis. In the art of film a sixth sense, kinesthesis, is extremely important. A quote taken from a lecture given by Mr. Slavko Vorkapich, a famous director and teacher of the film, will make the idea of kinesthesis clear.

Kevles, Barbara L., "Slavko Vorkapich on Film as a Visual Language and as a Form of Art," Film Culture, #38 Fall, 1965.

ACTIVITIES:

PHOTOGRAPHY

The ability of students to comprehend all of the elements at work in film - in pictures that move - can be increased if they pay attention to the same elements in paintings or photographs. Bring into class art work or photographs (e.g., from The Family of Man; Stop, Look, Write) and through them emphasize such elements as composition, color, lighting, the angle from which the content is viewed, etc. The following questions

are appropriate to almost any picture - moving or motionless.

1. Describe the content of the picture through other senses than sight.

2. How are the objects in the picture arranged within the frame? (Comic books are excellent for this exercise.) Does this arrangement force emphasis on one element in the picture? How are other objects de-emphasized? Why?

3. List the details that make a picture of a common setting unique.

4. If this painting were to come to life, what would be the first movement that would occur? Why did the painter choose to "stop" the action at the point he did? What makes this particular action more significant than the next one that would occur?

5. Study the details in a painting or a photograph. How many of those details could be removed or altered without changing the effect of the whole work?

6. What kind of music would best capture the mood of the picture?

7. Justify the colors in the picture. How would the idea-content be changed if a multi-colored picture were black and white?

8. Place a painting or photograph in front of the room so that the teacher is looking at it but the students are not. Students are permitted to ask any question they choose about the painting, but the teacher's response must be only "yes" or "no." When there are no more questions, students draw a rough sketch of what they think the picture looks like. Such questioning by students forces them to be aware of the existence and significance of details and of arrangement.

9. Original photography is always a possible assignment. Take pictures of three items, insist that they consider lighting, camera angle, and arrangement. Students exhibit, evaluate and discuss in class.

SENSES:

The film offers much opportunity for assignments that force students to see clearly and carefully. This attention to the sense of sight can profitably be reinforced by attention to all the senses.

1. Pass an object around the room. Have each student write one sentence describing one aspect of the object - its appearance, its texture, its shape, etc. Responses will be varied and will illustrate the complexity of the reality of the object.

2. Have students describe themselves only in terms of sensory impressions. As they sit at their desks, for example, what do they hear, feel, taste, see, smell? Limit answers to one sentence per sense. If

a stranger were given those five sentences, would they compositely lead him to any generalizations about the person who wrote them?

3. Give the students a few adjectives that describe a mood. Have them select objects (not persons) whose connotations suggest that mood.

4. Have students stand on a street corner (skid row in Omaha is excellent for this one); notice people who pass. This assignment encourages attention to detail. From this they will be able to write an interesting characterization using sensory detail.

5. Students could be asked to describe their thumbs.

6. Describe what is heard when the door is slowly opened or shut.

7. Students could be asked to take a rock, describe it in terms of every sense - including taste. They should know their rock so well that they could pick it out of a basket merely by the feel of it.

8. Students should attempt to carry out their living routine as normally as possible without the use of sight by being blindfolded.

EVALUATION OF UNIT:

I. Small Group Discussion (Interaction)

II. Writing:
Creative Writing Project: Writing an original story for film script.
Topic: "An Unforgettable Nightmare"
Purpose: Pointing up at least one element of the visual language studied in this unit.

UNIT II: MOTION PICTURES

Time: (tentative) 2 weeks

Purpose: To understand film, you must first understand the potentialities of the motion picture and what it can do to change attitudes or influence people.

Procedure: What makes the motion picture effective? What are the characteristics of the motion picture that make it a powerful means of communication?

(Resource Speaker) - will demonstrate the following camera techniques and teach the students to do same - everyone will learn by "doing."

MOTION:
One does not actually see motion while viewing a motion picture.

The film is only a series of still pictures photographed at a predetermined number of frames per second. When film is projected through the 16 mm. sound motion picture projector at 24 frames per second, the persistence of vision in the human eye gives the illusion of motion.

SLOW MOTION:

Slow motion, gives the advantage of slowing down a fast moving object so it can be studied. Some people have the idea that any film can be projected in slow motion, this is incorrect. To enable one to project a film in slow motion, it must be photographed at a much faster rate of speed. Most 16 mm. motion picture cameras have an adjustment that will allow pictures to be photographed at speeds of 8, 16, 24, 32, 48, or 65 frames per second. The faster the picture is photographed, the slower the motion will appear on the screen when the film is projected at normal speed. The normal speed for 16 mm. sound projectors is 24 frames per second. Special types of motion picture cameras are available that will photograph at speeds of 128 frames per second; they are often used in photographing such things as the swing of a golf club, the batting of a baseball, machine operations, or other fastmoving objects.

Solve these problems:

1. There are 40 frames in each foot of 16 mm. motion picture film. If you were to photograph an object at 64 frames per second, how many seconds of pictures could you take on a 100-foot reel of film?_____

2. If you were to photograph the same scene at 24 frames per second, how many seconds of pictures could you take on a 100 foot reel of film?_____

FAST MOTION:

In the making of motion pictures, it is often desirable to have the action move faster than normal on the screen. In such cases the camera is slowed down. Instead of setting the camera for 24 frames per second, the standard speed for 16 mm. sound film, the camera is slowed to 8 or 16 frames per second. When photographed at 8 frames per second the movement will project at two-thirds faster than the normal 24 frame speed. When taken at 16 frames per second, movement will be one-third faster. A person walking at a normal rate of speed appears to be moving much faster during projection, if photographed at one of the slower camera speeds. One of the uses for fast motion in a motion picture film is for trick photography or humorous effects. Slower camera speeds may also be used in situations where adequate light is not available for photography at normal speeds.

TIME LAPSE PHOTOGRAPHY:

This type of photography is used to record the growth of plants, or other movements of things that are too slow to be perceived by the human eye. In time lapse photography, a plant can be photographed with exposures of one or two frames at any specified interval, perhaps every one or two hours over a period of months. A special timing device is used that will turn on the necessary light and expose the film for the

desired number of frames. With this mechanism, plants can be through their entire life cycles, from the germination of seed to the forming of the flower. (Biology teacher demonstrates this type of study being done in his department.)

STOP MOTION:

In addition to the others, it is also possible to use stop-motion (often called frozen motion) in certain places in motion pictures.

DRAMATIZATION:

Some subjects can be presented in a factual manner. The "how to do it" film is one of these. Historical, documentary, and promotional types of films will also be improved greatly if dramatized. In the dramatized film, the student places himself in the role of the leading character to the extent that he "relives" the event being shown. In many instances, this creates an outstanding learning environment that cannot be gained in any other way. There is a feeling of reality built into the dramatic film. The recreation of reality in the mind of the student establishes a good background for remembering. If the proper emotional background has been presented in the dramatized film, the student becomes a part of the film world he is seeing and will long remember the important scenes. For this reason, it is very important that the films shown in the classroom be authentic and carry true impressions and concepts. It is just as easy to remember a false concept or dramatization shown in a film as it is to remember a correct one. One must also be aware of the propaganda film that has been made to sell a certain segment of people on a certain way of life, or on particular commodities. The propaganda film is not dangerous if its purposes are known and discussed prior to the showing, or if it is being used to study methods of propaganda.

ANIMATION:

Many of the things that are impossible to photograph otherwise can be shown with animation built into the motion picture.

Animation is often kept to a minimum number of scenes due to the high production cost involved. The expense of preparing this material (hundreds of carefully prepared drawings and overlays) makes it necessary to keep animation sequences to a minimum.

PHOTOMICROGRAPHY:

This provides the means of presenting on the screen enlarged, projected pictures of microscopic objects in motion. Blood in motion through the veins of a frog's foot, cell division, etc.

When microscopic objects are projected on the screen, the subject can be discussed intelligently because the entire class sees the same things.

Photomicrography plays an important part in bringing the "invisible world of nature" to the classroom.

SOUND:

In a motion picture the visual, as opposed to the auditory, impact should be the first consideration. Does it tell a visual story? Of course, commentary or narration on the film is important and fills gaps that cannot be presented visually. Not only is the spoken word important, but music and other recognizable sounds make the film a "living experience." Research has shown that too much sound on films is often distracting and may interfere with the visual impact. Of course, the musical or dramatic film would be of little value without mood music or the spoken lines of the characters being depicted.

The development of 16 mm. sound motion pictures in the early 1930's gave the film producer another means of providing emphasis to the narrated educational motion picture as well as life and reality to dramatic and musical films. We live in a world of sounds, and sound is important in the learning process; however, the visual story should be most prominent in films.

COLOR:

During the past few years, color has contributed much to the motion picture. However, color films are much more expensive to produce and print costs are about double those for black and white productions.

THE EDUCATIONAL FILM:

In the more successful educational films we may find a combination of all the different photographic possibilites such as slow-motion, stop-motion, animation, dramatization, and effective sound. Such combinations make a film a real learning experience.

The inexperienced teacher often thinks of the educational film as a cure-all, or as an answer to all problems. First, the teacher must realize that there are many different types of educational film. Secondly, each film is designed to meet a specific purpose. In most instances, the educational film is produced to do a specific job. In evaluating and selecting films, the teacher must recognize the type of film and then analyze it in relation to the original purpose.

FILMS HAVE BEEN CLASSIFIED IN MANY DIFFERENT WAYS: (Examples available - Area XIII Film Library)

Historical films	Give background and knowledge of historical events, usually dramatized.
Documentary films	Document the living scene or story and present, in the definition given by John Grierson, one of the originators of documentary films, "a creative treatment of actuality."
How-to-do-it films	Show how to operate a machine, how to work a problem, and includes many other types of

	technical films showing "how-to-do-it."
Scientific films	Depict scientific theory, theory of flight, theory of astronomy, atomic theory, and similar scientific subjects.
Appreciation films	Teach an appreciation of art, music, literature, a way of life, etc.
Personal and social adjustment films	Present sitautions involving personal and social adjustments for the elementary, secondary, and college student; often of a discussional nature.
Informational films	Create a general understanding or give background to a certain subject. In general, films cover such subjects as geography, interesting places, and travel. They are often valuable to give background to a unit of study, or to provide reality by bringing other parts of the world into the classroom.
Guidance films	Show everybody life adjustment situations, including films on trades, occupations, or professions. Such films are often used to create group discussion.
Pacing or drill films	Improve reading or musical instrument skills. Such films are used primarily to improve reading speed or sight reading in music. Only a few films have been developed, usually in series.
Story-telling films	Create interest in story-telling and reading, usually at the kindergarten and lower elementary school level.
Recreational films	Provide entertainment in the form of sports films, comedies, or the feature film, but not for any specific instructional objective.
Industrial or promotional films	Advertise a product being shown in the film, and promote sales indirectly.
Propaganda films	Emphasize a particular doctrine or selection of information for pressure groups or government. This type of film must be used with great care, and complete information must be given as to its purpose, producer, etc.

News and current events films	Provide news on current events.
Professional films	Provide film material for specific professional uses, such as medicine, dentistry, engineering, and others.
Course series films	Provide an entire series of films for a complete course. In most cases such series provide a film for each day.

EVALUATION OF UNIT:

I. Small Group Discussion - Demonstrations

II. Writing

III. Projects

IV. Students view several films of different classifications, and then write a critical review of them, stressing how each might have changed attitudes or influenced people.

UNIT III: Visual Language

Time: (tentative) 2 weeks

Purpose: Film is a language all its own. Through its own visual vocabulary and grammar, it speaks and can be powerfully expressive.

The film maker is usually in the same position as the poet: he must say something, and he can say it either in a trite, prosaic way, or with great imagination.

Film language will be successful only when it is highly expressive - only when every shot not only shows what is happening, but to some extent also reveals the meaning of what is happening.

"The task I am trying to achieve is to make you see."
D.W. Griffith

Methods and Activities:

Fundamentally, a film is expressive in three ways: through the language of its picture, the language of its motion (especially editing), and the language of its sound. These are not three different languages, but all are part of film language.

The following information explores the ways in which the picture itself can be expressive.

If a film's basic purpose is to express or to communicate, the film maker should set up his shot so that the object or situation he is trying

to depict will be best represented. In other words, each shot should concentrate on the features of its subject that best bring out the inner nature of the subject.

Example: (show enlarged print) - An Italian film THE BICYCLE THIEF described a man and his son searching throughout Rome for a stolen bicycle. At one point they are shown in pouring rain, with a camera angle that looks down at them - evoking a mixture of sympathy and pity.

How is this done? There are numerous ways in which the film maker can be expressive with his picture, but five are used most frequently and deserve some attention.

THE LANGUAGE OF PICTURES

1. Framing - One of the most fundamental differences between the way our eyes see normally and the way they see in a movie theater is the rectangular border that frames a film. This rectangular shape - within which the movie must fit - is really a great asset to the film maker, for it enables him to isolate figures and places and attract attention to them. The effect of a frame will always be to set apart and distinguish what is inside. A large screen is suitable only when the subject is right (large action and immense setting).

Another kind of a framing is known as interior framing. This is the conscious effort of the film maker to set up his shots so that the characters and action are framed within the total picture.

There is another, final way in which framing can be used in a film - a method found more frequently in very recent movies and television shows. This is the method of breaking the screen in two or three parts and showing different (or the same repeated) action in the different frames. The method can be effective, but it is always artificial and should not be overused.

2. Placement - Whenever we see a picture on a screen, we are looking at the subject the way the camera looks at it. And whatever attitudes the camera takes toward the subject - whether of admiration or disdain, indifference or sympathy - we take on the same attitude. (Example: present character as a courageous and heroic person - the camera looks up as she climbs across gnarled rocks. With the sky behind her, the woman appears powerful and impressive - the suggestion of a camera angle.)

The two major ways in which camera placement can affect the shots we see are the camera's distance from the subject and the angle with which it looks at the subject.

Camera distance is an extremely important aspect of film expression. Almost no films are made with one constant camera distance: the camera is always shifting from far away to nearby, to very close up to the subject. The basic camera distances and their general uses are as follows;

Long - Long Shot: Taken at a great distance, perhaps 40 feet or more. Usually used for opening shots or perspective shots, it is the best type of shot to show a major event (such as a battle) or a terrain (such as a forest).

Long Shot: Taken at a distance, but not so great as a long-long shot. It is also used for perspective.

Medium Shot: Taken at about 6 feet from the subject; usually a person standing upright can be completely seen in the shot. The medium shot is the standard shot in most film.

Close-up: A concentration of the camera upon a face or some other feature - perhaps a hand or a foot. The close-up concentrates the viewer's attention on one thing and can be extremely impressive, for the viewer becomes deeply involved in the action.

Close Close-Up: An almost microscopic view of some feature: for example, an eye or a thumb taking up the whole screen.

Of course, the actual shots used in films are most often a combination of two of these types of shots; but this is the basic pattern.

Camera angle is the second aspect of camera placement. There are three standard angles: low (viewing the subject from beneath), level, and high (viewing the subject from above). The angle from which a shot is taken can make a strong impression on the viewer.

•Activity - Have each student bring a comic book to class. One of the best sources of dynamic pictorial angles is the comics. The artists designing comics have often sought the best position from which to state the action in a panel. Consequently, the angles they use are often highly original and highly expressive.

Look through a comic book. What are some angles that strike you as being especially strong and expressive, and why? Would these be possible in a film?

Where camera distance and camera angle are used imaginatively, they will not usually be obvious: the viewer will feel himself involved in the film, with strong feelings about the different characters. The expressive power of these two uses of the camera is enormous.

3. Arrangement: The arrangement of people and objects on the screen is important for directing our attention, and for suggesting the meaning of what is happening on the screen.

•Activity - Comic book - In the comics you can tell about the action and even the situation simply from the arrangement of characters and objects. The difference between imaginative, expressive

arrangement and a dead, static arrangement will be obvious. One communicates; the other does not. Study the arrangement of characters and objects as they appear on the pages of your comic - cover up the words - can you tell anything about the story by the picture alone?

4. Lighting: Light can be expressive in a film: it can speak as strongly as camera angle, camera distance, or arrangement. It can heighten suspense, can lighten the mood, can provide an external reflection of the feelings of the characters.

Many films use light expressively: to interpret character, to bring out the full drama of a scene, or to increase a sense of mystery by the use of shadows. In suspense films like HUSH...HUSH SWEET CHARLOTTE shadows of bannisters and doorways are used to create that twilight feeling of an intermingling of light and darkness. THE PAWNBROKER, a powerful film about a man incapable of coming to grips with his tormented, haunting past, suggests a divided man by frequently throwing sharp light on one side of his face and leaving the other side dark.

There are no rigid rules about the use of lighting: simply the general demand that light be used for more than realism - that it be highly expressive of what the film maker is trying to communicate.

5. Color - If color is to be used, it should be used above all with restraint. Films made in color will tend to glitter, to beautify everything. The tone of a film can be controlled better when the director is dealing in black and white; very few color movies have been made in which the tone was highly controlled.

Some recent film makers have shown, however, that color can be controlled much more than was thought possible. Little things - a bystander's red dress, a moon seen through an orange filter, a dark blue carpet - can reflect personalities, can contribute to an overall tone that the film might be attempting to create. Color has never been a strongly expressive element in films, but that doesn't mean it can't be.

The Language of Motion

The picture may be an important part of the language through which film speaks. But even more important - and more fundamental to the film - is movement.

A film can move in four different ways:

1. Movement of the subject: generally the actors. The expressiveness of gestures, a sudden outthrust fist, a slow, grave walk, etc.
2. Movement of background: the constant motion of barges on the river and heaving smoke from the background factories give the film a sense that life is all part of a great industrial jungle. Background movement, while not generally as expressive as the movement of the actors, can contribute greatly to the mood and the overall effect of a film.

3. Camera movement: effective camera movement generally demands a great deal of restraint. Camera movement is most effective when there is some drama generated between two or more characters or between a character and his situation - and only then when the characters do not themselves provide the movement.
4. Editing: The joining together of two shots - is the only aspect of film that belongs exclusively to film and no other art. Editing of moving sequences belongs exclusively to film. And editing is in many ways the central element in a film.

Editing is the life-force of a film. Much of the life can come to a film through the other forms of movement described, but editing can mean - and usually does mean - the critical difference between a dead or living film.

Editing is, in a sense, time control - a way of slowing down or speeding up actual time.

A Language of Sound

There are basically four kinds of sound in films:

1. Natural dialogue (when an actor speaks)
2. Commentary
3. Music
4. Sound effects

All of these forms of sound can contribute to the total language of film - or (and this is the most frequent use) they can distract from it.

These four forms of sound in a film may seem to comprise the total language that we hear in a film. But there is another way in which to use the sound track expressively: through silence. Silence can be more than the simple absence of sound. It can carry meanings and change feelings more potently than any forms of sound can.

It is when sound in film enables us to hear better that it is being used within the total scope of filmic language.

EVALUATION OF UNIT:

I. Small Group Interaction

II. Writing

III. Project - Prepare a "continued next issue" story for a comic book. Sketch the characters and the action - frame it in comic book fashion - add balloon captions. (The language of picture, motion, and sound should be incorporated in this project.)

UNIT IV: Making a Film

Time: (tentative) 9 weeks

Purpose: To acquaint the students with the techniques of film-making and expose the scope of this medium.

> You learn about moviemaking by going out and wasting a lot of film -- You can read books about movies until you're blue in the face, but you don't really learn until you try things and then see your mistakes.

Methods and Activities:

There can be no full understanding of film language until you have made a film. The process that goes into the making of a film by amateurs is not terribly complex; nor are there really hard and fast "rules" on how to do it.

Suggestions:

1. You must have an idea: this first step is a critical one. Students often get a kick out of imitating commercials, or sometimes spoofing them. Ideas can also begin with a story, or a technique. The best resource for good ideas is a young imagination or a group of young imaginations brainstorming together.
2. Getting a camera: Beg or borrow! It's best to choose 8 mm. or Super-8 equipment - even if the school has a 16 mm. camera. The problem with 16 mm. is expense.

   Think out your idea visually - how you are going to handle it. A great aid is the storyboard, a mock-up of the whole film, using sketches and descriptions to describe the action. An older and more frequently used form of describing a planned film on paper is the shooting script.

   The essential elements of the shooting script are: camera placement, dialogue, movement, in effect all the action and words to appear in the final film. (Transparencies used here to show examples of storyboard and shooting script.)

   It is not necessary to make a storyboard or shooting script for your film. You may begin just shooting; but the final film will not reflect the care and precision which a storyboard, if carefully thought out and held to, would provide.
3. Film: Characteristics of various types film used, discussed and demonstrated.
4. Production staff: If you are working in a team - director, cameraman, actors, and anyone else you wish to recruit for the film should be selected at this time.
5. Action: Go to it! (Teacher-get out of the way and let it happen!)

GLOSSARY OF USEFUL FILM TERMS

Understanding of any art form must include some understanding of the vocabulary of the artist who works in that art form. Here is a brief dictionary of the vocabulary of the film. The degree to which these words are employed in class discussion is left to the discretion of the individual teachers who have to work with the unit.

Character actor: actor who specializes in playing certain easily recognizable types, such as the judge, the meek man, the spinster.

Cut: the splicing together of two different shots so that they follow one another. In the editing of the film this is one of the basic means of connection between action and idea.

Dissolve: the intermingling of one shot with another so that the first gradually fades out as the other becomes predominant and finally stands alone.

Documentary: a non-fictional examination of some actual subject. Today the term is also loosely applies to fictional stories which deal with actual events (also called the semi-documentary).

Dolly or tracking shot: wheeled vehicle on which the camera is mounted and can film the action while it is moving.

Dubbing: synchronizing the movement of the actor's lips with pre-recorded sounds (such as musicals) or substituting a new language for the original language of the film.

Editing (cutting): the process of assembling the finished version of the film out of all the footage that has been exposed.

Fade: image gradually disappears leaving the screen black (fade-out) and then from the blackness gradually another image appears (fade-in). It usually marks the end of a sequence or a complete change of characters, locale, and time.

Flash-back: a scene which shows some action previous to the point at which it is shown.

Focus: the sharpness of the subject in foreground, background, or center; it may also refer to the sharpness of the entire film image.

Frame: the individual picture (image) on a strip of film.

Lighting: the illumination of a scene which is created from darkness by the placing and intensity of a variety of lights. It achieves more than simply revealing the scene; it also creates mood and atmosphere, picks out what we are to concentrate on, casts significant shadows, or any number of other effects.

Long cutting: the use of long takes in the editing intended to affect the viewer with a single intense emotion. It is opposite of montage and can be just as effective.

Montage: frequently used in reference to any effective editing of shots in a movie, but more correctly it is a rapid succession of images which indicate a passage of time or some other information or effect, e.g., a crime wave indicated by rapid cuts of individual shots of gun firing, bodies falling, cars racing, people registering fear,

hate, disgust, or the passage of time indicated by a succession of newspaper headlines. In film aesthetics, it refers to the creation of ideas in the mind of the viewer as the result of the juxtaposition of a number of images which singly could not have produced the desired effect; in other words, the total effect is greater than the sum total of each individual image.

Panning shot: the movement of the camera on a horizontal plane (also the dolly shot which is the movement of the camera itself).

Parallel editing (or cross-cutting): two different scenes presented to the viewer alternately, from the one to the other and then back again and so on; an example would be shots of the pursued, and then of the pursuers.

Scene: a number of successive shots which are unified by locale or time and which may be regarded as a complete part of a sequence; also used to designate the area and action of a single shot.

Sequence: a section of the film which is theoretically complete in itself within the context of the whole; it has often been compared to an act in the play or a chapter in a novel.

Shot: the basic element of the motion picture; it consists of a single shot taken by the camera of some action; the shot is over when another image is spliced on to it. A film is composed of a series of these shots or images which follow one another. Some of the most common shots are:

Close shot: the camera takes only a part of its subject, and this part consequently fills the screen; when it is so close as to limit itself to a small area (e.g., actor's face or some minute object), it is known as a close-up.

Dolly shot: any shot in which the camera moves from one place to another on a dolly, boom, or special vehicle. Also called trucking or tracking shot.

High shot: shooting the scene from somewhere above eye level.

Long shot: shot of the full subject or scene from a distance.

Low shot: shooting the scene anywhere from below eye level.

Medium shot: shot near enough for detailed view of most of the subject.

Subjective camera: when the shot is of something as seen by one of the film's characters so that the viewer, in other words, sees a scene through the eyes of one of the actors. An objective shot is one which does not make the viewer "identify" with any character.

Visuals: the pictorial content of the film as contrasted with its accompanying sound or any other element such as story; the images seen on the screen exclusive of any other factor.

Wipe: a succeeding shot which forces ("wipes") the preceding shot off the screen in a visible line from one side to another or in any other of a number of patterns such as a circle or jagged lines.

Build up: the use of angles, cut-ins, cut-aways, and various shots to give a sequence variety, interest, and dramatic effect. In going from one scene to another in a sequence the size of the image should change, or the angle should change, or both.

Cut-away: a shift of attention from the main action to a related action.

Cut-in: some detail of the main action inserted in a sequence.

Iris: image disappears as circumference of the circle of light is reduced to zero or appears with the growth of circumference of circle from zero to full screen.

TIPS FOR SHOOTING:

For best results, shoot a second or more before and after each scene (more than you need), and plan to edit it.

Set up your shots. Think where you want the camera.

Vary your shots; let the story dictate the shot.

Remember the general pattern of editing: long shot (to establish the where), medium shot, close-up.

Use close-ups as often as you can. Faces are the key to a good film about people. Zoom lens is effective.

Make sure that faulty lighting does not ruin your shots.

Three important rules to keep in mind in preparing and shooting your film: Clarity, Comprehension, Continuity.

Clarity - requires technical skill and care.

Comprehension - requires more thought...know your story. Each shot should be taken with a comprehension of what it means for the total film.

Continuity - requires skill and thought. Each film should move at its own pace. Don't jump from scene to scene.

Any good film story, is not presented as a whole story - it is made up of fragments of action. We see only the important things. The key is

to choose the right details. The work of the editor is to select the best portions of each shot.

Two ways of adding sound are available: optical and magnetic tracks. Film laboratories will have to do this work. A tape recording can also be used if syncronized with the picture.

Silent films could use title cards, scrabble pieces, blackboard, etc., then photograph them.

TIPS FOR WRITING TV AND FILMS

Why Should Scriptwriting Be Taught?

From studying and writing scripts the students meet man struggling with the problems of life as narrated by playwrights. Next, they learn the form and structure and in so doing gain an intelligent appreciation of good scripts. Third, practice in scriptwriting aids in mastering techniques of composition. Fourth, a few students may be discovered who have an ability for scriptwriting, which can be developed into more effective dramatic expression.

Although the student may never become a successful writer, he will at least realize the great difficulty of the art and will be more likely to recognize and respect a truly good play when he sees one.

How Does the Student Begin Writing a TV or Film Script?

The scriptwriter writes with the lens and not with his pen.

TV and film drama, like stage and radio drama, has a definite unity and a definite mood. It must be interesting and believable. The leading character must be in conflict with something. But in TV drama, there should be no scenes in which many characters are on stage at once. More than eight characters would be too many for the TV camera and for the viewer to watch. Most of the action should be limited to three or four main characters who tell and act the story. To avoid frequent shifts of scenery, it is best to have only two or three changes of scene.

As he plans a script, the student playwright might ask himself such questions as: Is this a special play I want to write? Is it my own? Will the audience be moved by it? What is the theme of the play, and what do I hope to accomplish? Does it have a real plot (which leaves a question to be answered) or is it merely a story? Does it involve human emotions or does it simply report facts? Is this a play of mood?

How Can Structure of a Script Be Tested?

Part of the art of scriptwriting is the concealment of that art. The skeleton of the play must be hidden under the flesh of reality. Samuel Selden has what he calls an Iron Check List for testing the organization of a script.

1. Preparation (largely expositional)
2. Attack (the precipitation of conflict by some word or act)

3. Struggle (the conflict)
4. Turn (crisis, turning point, or climax)
5. Outcome (the ending)

Selden suggests another test for quality which he calls The Golden Checklist. He says the theme must be unified and acceptable to the audience. The issue must be clear, important, interesting. The drive based on the leading character's having a desire that is clear and strong, will win sympathy, and hold attention.

*Activity: Writing assignments testing the above theories.

Suggestions For Writing Effective Scripts

Review the tools available

1. Potential picture
2. Speech
3. Sound effects
4. Music

Decide upon a theme - the central idea you are trying to impart to listeners or viewers.

In TV and Film - write for both eye and ear.

Start action immediately in the script. A crisp, clear, short, and interesting opening is necessary to hold listeners or viewers, who have but to turn the dial or switch to cut off the program.

Establish the locale or setting early - this is much easier through simple properties on TV and film.

Identify the characters.

Establish conflict.

Decide point-of-view to be used. The audience will determine somewhat whose point of view will be used as well as whether it should be told in first, second or third person.

Sound may be used effectively to:

1. Set the scene or establish location.
2. Emphasize action in TV and film.
3. Create mood or atmosphere.
4. Achieve climax or extend and intensify the climax.
5. Set time of day or indicate passing of time.
6. Help indicate emphasis.
7. Indicate exits or entrances.
8. Serve as a transition device.
9. Help with comedy effects.

Miscellaneous Dialogue Tips:

1. Introduce characters early, directly or by having others in the script talk about those coming up later.
2. Use action or sound words that are descriptive.
3. Remember, emotion may be portrayed by sound: words, broken sentences, inflections, grunts, and groans.
4. Read the material aloud as you write in order to make it as conversational as possible.
5. Make the script realistic by using "throw-away" lines. EXAMPLE: "Mary, please hand me the dictionary."
6. Keep participants "alive" by giving them lines to speak in any scene in which they appear.
7. Avoid extremely long speeches by one character; and whenever a television closeup is desired, be sure the speech is long enough to afford one.
8. Use short sentences and simple language.
9. Language should be characteristic of the locality portrayed.
10. Voices of the characters should not sound alike.

POINTERS FOR MOVIE MAKERS - from kids who have tried.

1. Begin with simple equipment (see next page).

2. Find the right story - "Do your own thing" if possible. You might have to copy a few ideas. But think up as much as you can on your own. You might like to adapt a story for film.

3. Plan every scene in advance. More than half of the work should be done before you start shooting. If you plan in advance you'll save time and film. You'll also come out with a better movie.

4. Follow your plan: when you use your plan, you'll get the best shot right away. Then you'll have time for whatever else happens. There will be many unexpected interruptions and problems.

5. Splice your story together; after your film is developed, study it carefully. Edit the bad parts. Connect the remaining scenes with a splicer, so that they tell the story you want. Then add titles and tape your sound. Beginners should probably use music rather than words for sound, because it's hard to keep the sound tape at exactly the right speed for the film.

#

If your movie turns out well, you might want to enter it in the Kodak Contest.

Kodak Teen Movie Awards
Eastman Kodak Company
343 State Street
Rochester, N.Y. 14650

You might like to exchange your films with other students throughout the United States.

Young Film Makers Exchange
Film/Media Center For Communications
Drexel Building
16th and Moore Street
Philadelphia, Pennsylvania 19125

Equipment Needed:

Camera (8 mm., super-8, 16 mm., video-tape), projectors, editor-splicer, film (black-white, color, video-tape)

Student film making allows the students to slow down and examine their own intuitive processes of perceiving sensations and arranging them into a meaningful order. They share some of the burden of trying to communicate something to others and of the necessity of working with others to produce the film. Making their own film also makes them sharper consumers of films.

John M. Culkin, S.J.
Film Study in the High School

SUGGESTED ASSIGNMENTS:

Assignment: Each student will shoot fifty feet of film.

Topic: I feel strongly about - War
People - parents, friends, mankind
Animals
Who I Am
Where I'm Going
How I'm Going to Get There
Love
Hate
Music
Art
Sports
Etc.

Student Interaction: Do you really "Give A Damn" about anything? You say we'll never listen to you — this is your opportunity to be heard! Tell us with your film.

Class: Write script for your film.

Committee: (student) sift and vote on best script to be used with edited class film.

Class: Edit film - prepare sound track.

****

Assignment: Each student will shoot fifty feet of film.

Topic: What I do after school - Play pool
Studying
Working
Dragging
Motorbike
Sports
Nothing

Student Interaction: "Leisure as the Basis of Culture"
3 categories: Working class leisure - tied in with national holidays.
Higher economic level - travel is important.
Economically free - leisure to serve humanity.

Students: Write script for your film.

Committee: (student) sift and vote on best script to be used with edited class film.

Class: Edit film - prepare sound track - prepare credits, naming the producer, director, editor, narrator, script writer, sound man,

music man, and photographers.

.....

Assignment: Each student will shoot fifty feet of film.

Topic: History of Council Bluffs (or any city)

Procedure:

1. Brainstorm for ideas of material to be included (each student will then select one.
2. Field Trip to library for research materials (Microfilm of early newspapers and city records very helpful)
3. Students write documentary script for his topic.
4. Camera crews assigned to film historic spots to coincide with research.
5. Editing of film -- students work in teams to edit film.
6. Students dub in their scripts on track with appropriate film.
7. Credits prepared and taped.

.....

Assignment: Each student will shoot fifty feet of film.

Topic: "I Didn't Hear What You Said."

Student Interaction: The perennial problem of one generation talking to another is very much with us. Today's kids live in a significantly different world, and they are therefore significantly different. Not better or worse necessarily, just different. Teachers and parents feel the difference, but don't understand it - Result- "teen-age tyranny."

Write Scripts

Committee: Sift and class vote on best script - or a combination of the best of several scripts - to be used with edited class film.

Students: Prepare sound track - prepare credits.

.....

EVALUATION OF UNIT:

I. Small Group Interaction

II. Writing

III. Project - Prepare original scripts (Working Script - Movie Outline - Sequence Chart - Shooting Script and Storyboard).

IV. Premiere: Parents and friends invited to attend "Opening Night" - all films will be presented - student critics - "oscars" presented for outstanding films.

EXAMPLES

Working Script

Movie Outline

Sequence Chart

Shooting Script

Storyboard

WORKING SCRIPT - "THE CAR"

A young man (Steve) is polishing his car with great care. You can see he is proud of the job he is doing. He turns away to get more polish. When he turns back, he sees his car rising into the air.

When Steve looks up, he can't believe his eyes. A giant girl has hooked his car with a huge fishing pole. Giant thinks this is a big joke. She blows Steve a kiss. The force of this giant kiss sends him flying down the street. He returns, afraid but angry. Little does he know that worse things are yet to come.

Next, girl takes a wheel off of his car. Steve is furious. He shouts at her to leave his car alone. But, still teasing, girl drops the tire on him. Steve goes running down the street with the tire bouncing after him.

Then girl puts a new tire on the car and places it back on the street. Is Steve relieved? No! Girl has left giant fingerprints on his polished car. This time, he really blows his top and calls her a freak.

Now giant girl becomes angry, too. She has taken enough nonsense from this little guy. "So I'm a freak, am I?" she shouts down at him. "Well, just watch this!"

Her giant foot comes down on the car, crushing it to bits. Steve is now so angry that he goes crazy. He runs down the street like a madman.

#

MOVIE OUTLINE - "THE CAR"

INTRODUCTION:

1. Scene - city street in residential district - young man polishing his car.

DEVELOPMENT:

Young man (Steve) looks up.

3. Giant girl has hooked his car with a huge fishing pole.
4. She blows Steve a kiss.

COMPLICATION:

5. The force of the kiss sends Steve flying down the street.
6. He returns, afraid but angry.

CRISIS DEVELOPMENT:

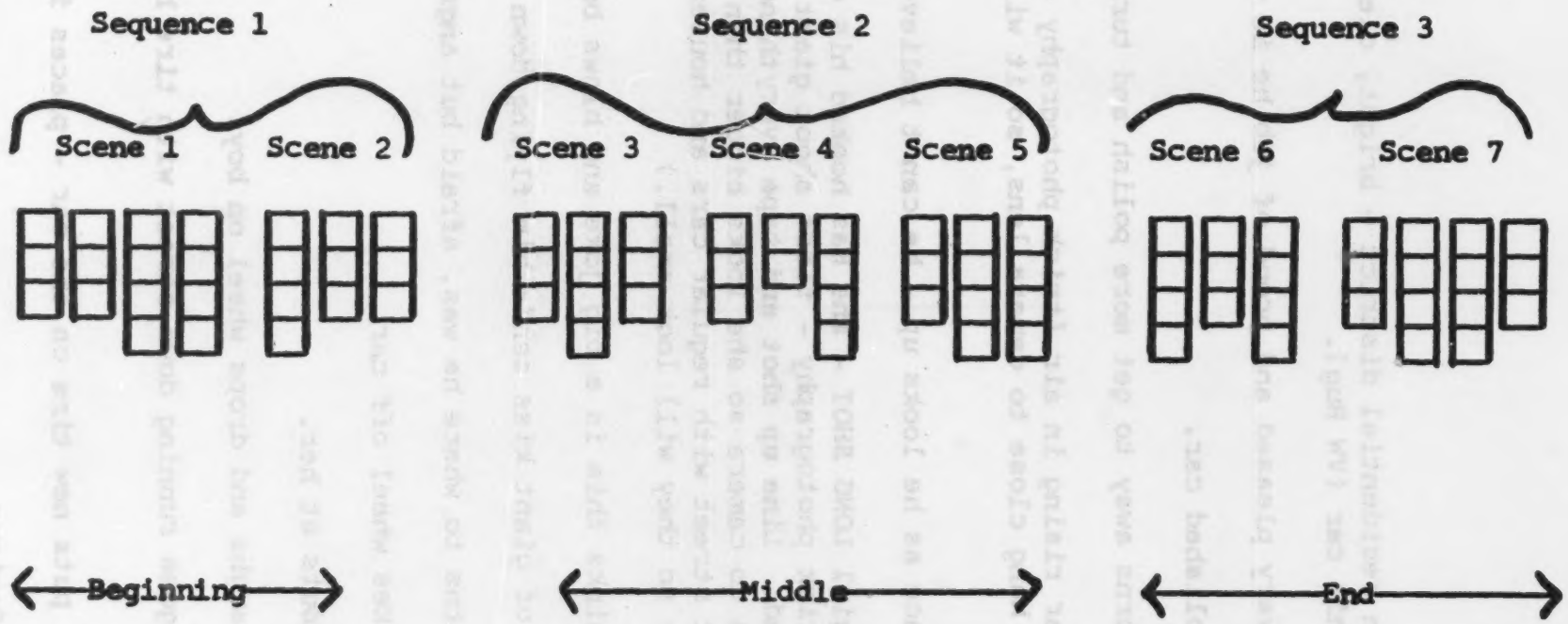
7. Girl takes a wheel off his car.
8. Steve furiously shouts at her to leave his car alone.
9. Giant, still teasing, drops the tire on him.
10. Steve goes running down street with tire bouncing after him.
11. Girl puts new tire on car.
12. Steve is not relieved since girl has left giant fingerprints on his polished car.
13. Steve blows his top and calls her a freak.
14. Girl giant now becomes angry, too. She has taken enough nonsense from this little guy. She shouts, "Well, just watch this!" and puts her foot down on car and crushes it to bits.

DENOUEMENT:

15. Steve is now so angry that he goes crazy. He runs down street like a madman.

#

TOTAL SCRIPT



SHOOTING SCRIPT - "THE CAR"

1. TITLE

2. CREDITS

3. FADE OUT

4. FADE IN: Street in residential district - bright, clear morning; boy is polishing his car (VW Bug).

5. CLOSE-UP of boy - very pleased and proud of job he is doing.

6. CUT-AWAY to show polished car.

7. PAN to boy as he turns away to get more polish and turns back.

8. LOW ANGLE SHOT - car rising in air (trick photography - car is a toy model. It should hang close to camera lens, so it will look as large as a real car.)

9. CLOSE-UP - boy's face as he looks up - he can't believe his eyes.

10. DISSOLVE to giant girl LONG SHOT - she has hooked his car with a huge fishing pole. (trick photography - first shoot giant with toy car, trees in background. Line up shot and tape everything else out. Giant stands close to camera so she looks bigger than trees and car. Second time, shoot street with regular cars and houses (untaped) but stand far away so they will look small.)

11. CLOSE-UP - giant thinks this is a big joke and blows boy a kiss.

12. PAN to boy - force of giant kiss sends him flying down street.

13. LONG-SHOT - he returns to where he was, afraid but angry.

14. CLOSE-UP - giant takes wheel off car.

15. PAN to boy as he shouts at her.

16. LOW ANGLE - giant laughs and drops wheel on boy.

17. FLAT ANGLE - Steve goes running down street with tire bouncing after him.

18. MEDIUM-SHOT - giant puts new tire on the car - places it on street.

19. PAN to boy - he is furious.

20. CLOSE-UP - fingerprints on polished car.

21. HIGH ANGLE - boy calls giant a freak.

22. PAN to giant - "So, I'm a freak, am I?" she shouts down at him. "Well, just watch this!"

23. CLOSE-UP - giant foot comes down on car, crushing it to bits. (At this point, trick photography is again used. Girl stands on a bench near camera and steps on toy car. Again, bench is taped out. During first filming, just foot, toy car, and upper background shot. During second filming, just street shot.)

24. CUT to boy - he is now so angry he goes berserk.

25. PAN to MEDIUM SHOT of boy running down street like madman (here speed up film to make his dash look crazy and wild).

26. FADE-OUT

#

STORYBOARD

Production: _____ Date of Shooting: _____

Roll #	Edge Number	Film Type	Scene #	Shot #	Location

Type of Shot: _____

Angle: _____ Lens: _____

Shot Length: _____

(Matchstick Characters)

Remarks:

Shot Description:

Takes:

1	2	3	4	5	6

Code: FS is "False Start"
NG is "No Good"
— is "Fair"
/ is "Good"
X is "Best"

Characters	Wardrobe	Properties

WORKING SCRIPT - "THE TRIP"

A bottle of LSD with a man. Man approaches bottle, close enough to touch it. The word "acid" appears on bottle. Screen turns black... then title appears.

After title - man is sitting on a table reading newspaper. Show man's head slowly teetering. Then show newspaper expanding and contracting in bright colors.

Man gets up and staggers around the room (which is wavering). Close-up of face (which shows wonder and joy). Dissolve into man running through bright colors.

Back to reality (black and white). Man is on the floor propped up against the wall. He's looking at a certain object and finding beauty in it (shots of the object are done in overexposed color).

Close-up face. Expression turns from wonder to joy. Dissolve (if possible) of man running (slow motion) through a beautiful meadow with bright colors.

Back to reality (black and white). Man kneels on floor. Then he rolls over and grasps his face in terror, as he writhes on the floor.

SAMPLE SCRIPT - ADAPTATION

"THE OLD MAN AT THE BRIDGE"

The movie opens with some open, abandoned animal cages. Cut to scene at bridge. It is one of activity with ragged and dirty refugees fleeing before the start of the siege on their village. Camera closes in on a dirty, dusty, old man sitting tiredly beside the bridge. A soldier approaches and they demonstrate through their gestures the soldier's desire that the man move on while the man's dejected, lifeless reactions indicate that he does not care to do so. Dissolve to first scene. The old man unhappily goes about the morning attention of the animals. He casually leaves the gate of the goat pen unlatched. He feeds the pigeons and leaves the door ajar. A container of milk is left for the cat, and the man walks slowly away without looking back. Cut to the scene at the bridge. The activity is over. Only the old man and the soldier remain. The old man gets up, totters a few steps and sits back down in the dust. We know he cannot go on. The soldier looks puzzled about the old man and walks across the bridge. The old man is completely alone. Dissolve to empty cages, goat pen, and cat's milk dish. Sounds of artillery are heard in the background.

MOVIE OUTLINE - "The Old Man at the Bridge"

INTRODUCTION:

1. Scenes of a full water trough and fresh hay in empty goat pen with

the gate open. The door of the pigeon cage is open.

2. Old man sits at bridge while others hurry across. Soldiers guide refugees.

DEVELOPMENT:

3. Soldier approaches old man with determination.
4. Conversation indicates old man's resistance.

COMPLICATION:

5. Old man goes about tending animals as usual.
6. He leaves goat pen gate ajar.
7. He feeds pigeons and leaves the cage door open.
8. He pours milk for the cat.
9. He walks away without looking back.

CRISIS DEVELOPMENT:

10. Old man and soldier talk further.
11. Old man gets up and tries to walk.

RESOLUTION:

12. Soldier leaves old man and crosses empty bridge.
13. Old man is left alone; he does not care.
14. Scene shifts to empty goat pen, pigeon cage, and cat's milk dish.
15. Artillery flashes in sky.

SHOOTING SCRIPT - "The Old Man At The Bridge"

1. TITLE

2. CREDITS

3. FADE OUT

4. FADE IN: COTTAGE YARD - dim gray morning; pan yard; zoom to recently abandoned goat pen and open pigeon cage.

5. CUT TO BRIDGE - pan activity at bridge emphasizing anxiety and sense of hurry in the soldiers and refugees; pan to old man sitting in the dust beside bridge.

6. CLOSE-UP OF OLD MAN - tired, dejected, looking as though he will never leave his place; he is almost a part of the dust.

7. PAN TO APPROACHING SOLDIER - medium shot of soldier gesturing toward bridge.

8. CLOSE-UP OF MAN'S REJECTION of soldier's suggestion; he shakes his head and gestures weakly.

9. MEDIUM SHOT - the conversation; man gestures in direction from which last of refugees are coming.

10. PAN BRIDGE - the anxiety and haste are evident in the few people left to cross the bridge.

11. PAN TO CONVERSATION

12. MEDIUM SHOT - soldier gestures toward bridge; conversation continues; his attitude is softer now.

13. DISSOLVE TO COTTAGE YARD - old man is routinely feeding and watering goats; his air is one of the same affection as he has always shown.

14. CLOSE-UP - goat pen gate is not latched.

15. PAN TO MAN TENDING FIGEONS - he leaves the cage door slightly ajar.

16. MEDIUM SHOT - man feeding cat its milk and walking quietly away.

17. PAN TO COTTAGE YARD - animals are feeding; man is absent.

18. CLOSE-UP - cat lying beside half-empty milk dish.

19. CUT TO MAN standing at bridge; he is dejected, uncertain.

20. DISSOLVE TO SCENE 11 - conversation continues.

21. PAN BRIDGE - it is deserted.

22. PAN TO MAN and soldier.

23. MEDIUM SHOT - man rises, totters a few steps and sits down.

24. MEDIUM SHOT - soldier's hopelessness shows in his sagging tired body; he turns slowly and walks across leaving old man alone; old man shows no emotion; he doesn't look at disappearing soldier.

25. FADE TO COTTAGE YARD - pen, cage, and cat's dish are empty.

26. PAN TO GLOOMY SKY - artillery flashes are seen.

YOUTH FILMS

Film Festivals are significant occasions for recognizing motion pictures as an art form.

CINE - an organization formed to serve as the official coordination agency for American nontheatrical entries in various film festivals all over the world.

The following are examples of youth films entered in competition sponsored jointly by the University Film Producers Association and Eastman Kodak Company.

BATTLE IN THE SKY
8 mm. color, silent, 8 minutes
by Luther Buy Wright, Age 15, Lynchbury, Va.
A look into the future, this animated stop motion film tells the story of the building of a space station on the path to the stars.

THE BENCH
8 mm. color, silent, 4 minutes
by Alfred Lowenheim, Age 16, Plainfield, N.J.
Without benefit of dialogue, here is a modern styled tightly-knit animated cartoon in a humorous vein with aesthetic distinction and a moral to tell.

CONCEPTS OF INFINITY
8 mm. color, silent, 4 minutes
by Miss Marin Pearson, Age 17, Bethesda, Md.
How do you teach a fourth or fifth grade child what is meant by the symbol for infinity? This lucid and charming single concept animated cartoon looks at infinity in mathematics, time and space.

EMBRYOLOGY OF THE CHICK
16 mm. color, optical sound, 25 minutes
by Miss Paulette C. Curtas, Age 16, Fayette, Ohio
A high school girl shows how she uses time-lapse cinematography and cinemicroscopy to reveal the step-by-step development of a checken embryo. Her handling of the project is in line with the latest trend in secondary school science instruction.

FOR HE SHALL CONQUER
8 mm. color, silent, 6 minutes
by Larry Klobukowski, Age 18, West Allis, Wisc.
The poignant problem of a crippled boy is sensitively handled in this dramatic story which conveys a spiritual message.

THE LION
8 mm. color, sound on tape, 6 minutes
by Miss Jamien Morehouse, Age 12, Lexington, Mass.
Miss Mollie Fletcher, Age 12, Lexington, Mass.
Those who enjoy Winnie the Pooh type humor will derive special delight from the engaging juvenile version of adventures in darkest Africa, starring the youthful producers and a pet dog.

NATURE SCRAPBOOK
8 mm. color, silent, 12 minutes
by Burton Peterson, Age 18, St. Albans, W. Va.
Through the insight and technical skill of a talented teenage naturalist, time-lapse cinematography and the close-up lens record the colorful wonders of plant growth, reptiles and birds.

OUR TOWN
16mm. color, sound on tape, 40 minutes
by Fred Elmes, Age 16, Mountain Lakes, N.J. and a multitude of others.

An attractive portrait of suburbia shot last summer by the young people of Mountain Lakes, New Jersey. Seen through their eyes and described in their own words, this documentary is a gay and amusing mixture of wit.

THE TOURISTS
16 mm. color, sound on tape, 7 minutes
by Alvert James Ihde, Jr., Age 19, Nutley, N.M.
Against beautifully photographed Washington, D.C. landmarks, a teenage boy and girl enact an amusing farce having a grim O.Henry type denouement.

During 1965, the second year of competition, there were 128 entries, and 11 of these were selected by CINE for overseas events.

THE AFTERNOON
8 mm. color, silent, 16 minutes
by William Blanchard, Lansing, Mich.
Grandfather takes a walk.

CAR
8 mm. color, sound, 16 minutes
by Dave Barber and Rodger Marion, Oakland, Calif.
The Automobile from showroom to scrap pile.

COMPLUSION
8 mm. color, silent, 14 minutes
by Allan F. Peach, Lynwood, Calif.
Girl's murder and killer's attempt to remove evidence.

DIAMONDS ARE FOREVER
8 mm. color, sound, 32 minutes
by Philip M. Snyder, Jr., Lawrence, L.I., N.Y.
James Bond mystery at World's Fair.

FANTASY
8 mm. color, sound, 20 minutes
by Donald Lee Gray, Hopkinsville, Ky.
Visual symbolism accompanies jazz scores.

HAMBONES
16 mm. color, sound, 6 minutes
by Dan Agnew, Lafayette, Ind.
Stop motion skeletons play music.

THE INVADER
8 mm. color, silent, 4 minutes
by Ken Dixon, Springfield, Pa.
Animated clay figure from outer space causes havoc.

IT'S AN OUT OF ITS MIND WORLD
8 mm. color, sound, 26 minutes
by Joseph Adamson, III, Glenside, Pa.
Spoof on young adults on a treasure hunt.

THE MAID
8 mm. color, silent, 12 minutes
by Addison W. Lee, Louisville, Ky.
A precocious 7-year-old girl as a maid takes care of a family of ghouls and pets.

SUMMER AND SMOKE
16 mm. color, sound, 26 minutes
by Fred Elmes, Mountain Lakes, N.J.
Daydream scenes editorialize against youth smoking.

THE TOWER
8 mm. black and white, sound, 14 minutes
by Andrew Burke, Brockport, N.Y.
Mood film of an abandoned tower.

FILM DISCUSSION
(This method used throughout unit.)

1. There should be no lecture telling "what-to-look-for" before showing film.

2. There should be a break after the film (at least 15 min.).

3. Moderator (preferably a student) should begin the non-directive discussion - indicate his role as learner too.

4. Rules of the game:
   a. Discuss the picture - not ideas in general.
   b. Give "for instances" when you discuss.
   c. Be brief and civilized.
   d. Relate each remark to the remark of the previous speaker.
   e. Indicate the way in which the camera conveys ideas.

5. Students need not agree with each other or moderator's opinions.

6. After group has seen and discussed several films together, then the moderator can expect cross-reference and comparison of films.

7. No test - no grades.

TEACHER - EVALUATION - STUDENT

1. Did the students gain knowledge of the important role played by TV and film in mass communication today?

2. Did the students gain knowledge of the techniques of TV and film production?

3. Did the students improve skills essential for effective TV and film script writing?

4. Did the students improve in speaking and acting skills?

5. Did the students evaluate film scripts by acceptable student criteria?

6. Have students gained vocational information and experience in the electronic mass communications media?

7. Have students increased silent and sight reading skills?

8. Have students enlarged their vocabularies?

9. Have students improved in accuracy of pronunciation?

10. Have students improved skills in organization?

11. Have students improved in traits of orderliness, reliability, initiative, and adaptability?

Bibliography and Suggested Reading List

Lindgren, Ernest: Art of the Film (Allen and Unwin, 1948)

Jacobs, Irwin: Introduction to the Art of the Movies (Noonday paper)

Spottiswoods, Raymond: A Grammar of the Film (Univ. of California, 1950)

Knight, Arthur: Liveliest Art (Mentor, 1958)

Houston, P.: Contemporary Cinema (Mentor,)

Griffith and Mayer: The Movies (Simon and Schuster, 1957)

Reiss, K.: Techniques of Film Editing (Focal, 1953)

Alton, John: Painting with Light (Macmillan, 1949)

Spottiswoods, Raymond: Film and its Technique (Univ. of California, 1951)

DeKeefer and Cochran: Manual of Audio-Visual Techniques (Prentice Hall)

Selden, Samuel: Introduction to Playwriting

Culkin, S.J., John: Film Study in the High School (Fordham University, 1965)

Bluestone, George: Novels into Film (Univ. of California, 1961)

Boutwell, William: Using Mass Media in the Classroom (NY: Appleton-Century-Crofts, 1962)

Kuhns and Stanley: Exploring the Film (Pflaum, 1968)

Mallery, David: The School and the Art of Motion Pictures (Boston: Nat'l. Association of Independent Schools, 1964)

Fischer, Edward: The Screen Arts (NY: Sheed and Ward, 1960)

Sullivan, O.S.B., Sister Bede: Movies: Universal Language (Fides, Press, Indiana, 1967)

Periodicals

Films are regularly reviewed in the following periodicals: America - Moira Walsh; Commonweal - Philip Hartung; Esquire - Dwight MacDonald; New Republic - Stanley Kauggmann; New Yorker - Brendan Gill; Newsweek - J. Morgenstern; Saturday Review - Hollis Alpert and Arthur Knight; Time - Brad Darrach.

Media and Methods
134 North 13th Street
Philadelphia, Pennsylvania 19107

Film News
250 West 57th Street
New York, New York 10019

Film Quarterly
University of California Press
Berkeley, California 94720

Screen Education
Society for Education in Film and Television
34 Second Avenue
London E. 17, England

Sight and Sound
British Film Institute
81 Dean Street
London W. 1, England

Scope - Scholastic
902 Sylvan Avenue
Englewood Cliffs, N.J. 07632

Today's Education
The Journal of the National Education Association

Variety
154 W. 46th Street
New York, N.Y.

English Journal
The Journal of the National Council of Teachers of English
508 South Sixth Street
Champaign, Illinois 61820

Green Sheet
522 Fifth Avenue
New York, N.Y.